

THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,
And Exponent of the Letter-note Method.

All Correspondence and Advertisements to be forwarded to 20, Paternoster Row, London, E.C

No. 21.]

SEPTEMBER 1, 1877.

[One Penny.]

The Quaver,

September 1st, 1877.

CONTENTS:—

PAGE.

First Steps in Musical Composition	84
Instruments and Instrumentation	87
Preaching, Prayer and Praise	87
Monthly Notes	88
Correspondence	90

MUSIC:—

See the bright, the rosy Morning.

Advertisements.

The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

FIRST STEPS IN MUSICAL COMPOSITION is the text-book used by the Students of the "Quaver" Composition classes. Now ready, Sheet 1 of the revised edition, reprinted from THE QUAVER, sixteen pages, containing paragraphs 1 to 98, or five months' work. Students and others can obtain a copy, post free 4d., on application to the Secretary.

THE QUAVER is published on the 1st of every month. Price One Penny, including from four to eight pages of music printed either in Letter-note or ordinary notation. Post free for twelve months,—one copy 1s. 6d., two copies 2s. 6d.

EASY CANTATAS, suitable for Musical Entertainments, Flower Shows, Harvest Festivals, Breaking-up of Schools, &c.—

THE DAWN OF SPRING, price fourpence.

THE ADVENT OF FLORA, composed by David Colville, price sixpence.

THE HARVEST HOME, composed by Dr. Fowle, price sixpence.

London: F. Pitman, 20, Paternoster Row.

Edinburgh: Johnstone, Hunter, & Co.

HARVEST ANTHEMS AND HYMNS, published in "Choral Harmony," in penny numbers.

7	The Lord is my Shepherd	Pleyd.
14	Make a joyful noise	R. A. Smith.
17	Sing unto God	Do.
31	The Earth is the Lord's	Do.
48	O praise the Lord	
59	{ With Songs and Honours sounding loud	Haydn.
	{ Hymn of Thanksgiving	Mason.
75	Blessed be the Lord	R. A. Smith.
140	O praise the Lord	Weldon.
143	Harvest March, Song, and Hymn	Fowle.
144	O Lord, how manifold are thy Works	Do.
146	Harvest March and Hymns	Do.
154	Bless the Lord, O my Soul	Mozart.

HARVEST SONGS, published in penny numbers, in "Choral Harmony."

1	The Reapers	Colville.
9	Harvest Time	St. race.
42	The Gleaners	Mende ssohn.
147	The Harvest Home of Earth	Fowle.

London: F. Pitman, 20, Paternoster Row.

Edinburgh: Johnstone, Hunter, & Co.

LETTER-NOTE EDUCATIONAL WORKS.

A GRADUATED COURSE of Elementary Instruction in Singing.—By David Colville and George Bentley. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

THE PUPIL'S HANDBOOK.—Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

THE LETTER-NOTE SINGING METHOD, Elementary Division.—A course of elementary instruction in vocal music, by David Colville. In this course the notes are lettered throughout. Price, in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

THE CHORAL GUIDE.—Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

THE JUNIOR COURSE.—A course of elementary practice in vocal music, by David Colville. Arranged for treble and alto with a c. s. b. bass, and suitable for schools or junior classes. In penny numbers.

THE TRANSPOSITION INDEX.—A card with a moveable index, useful for the purpose of explaining the theory of keys, transposition, modulation, &c. Price 6d.

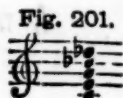
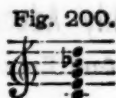
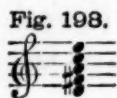
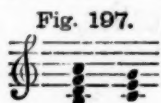
THE CHORAL PRIMER.—New elementary work in preparation.

London: F. Pitman 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.



First Steps in Musical Composition.—(continued from last Number.)

293. For a similar reason, and in a similar way, the very customary resolution of the TI-RE-FA-LA chord, shown in fig. 197, can be explained by viewing it as the dominant ninth with its root omitted. (*Par.* 130.)



BORROWED DOMINANT NINTHS.

294. As already stated (*par.* 282.) the dominant ninth belonging to a minor key can be borrowed into the similar major key, but the dominant ninth can be borrowed from other keys also. In music which is in the major mode, the most suitable keys to lay under contribution are the two closely related major keys—viz., No. 1 (the key a fifth higher) and No. 2 (the key a fourth higher) together with *their* similar minor keys: in music which is in the minor mode the most appropriate chords are those borrowed from the two related minor keys, No. 9 (a fifth higher) and No. 10 (a fourth higher). Thus, if the music is in the key of C major, taking RE as a root, we can employ the chord shown in fig. 198, which is the dominant ninth of No. 1 key (which in this case is G major); also the chord shown in fig. 199 which comprises the same notes except that the ninth is minor, and is the dominant ninth borrowed from the key of G minor. On DO, a major and minor chord of the ninth can be formed in like manner: that shown in fig. 200 is the dominant ninth of No. 2 key (which in this case is F major); and that shown in fig. 201, containing the same notes but with a minor ninth, is the dominant ninth of the key of F minor. It will be noticed that, in each of these cases, the two chords formed upon the same root belong to keys which are the *similar* minor or major of each other.

295. All these chords of the ninth are resolved as explained in *par.* 283, also with very few exceptions as stated in *pars.* 285 and 286, the progression of the parts being the same whether the accidentals are present or absent. Preparation is optional.

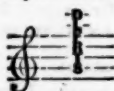
OTHER CHORDS OF THE NINTH.

296. Chords of the ninth, other than those of the dominant (native or borrowed), are employed. Thus any degree of the scale can be taken as a root, employing for the other sounds the natural notes of the key. It will be observed that such chords of the ninth differ much from the dominant ninths previously described. In the dominant ninths, the only difference in the notes which they comprise consists in the ninth being major or minor as the case may be; but, in the chords of the ninth now referred to, not only are the ninths major or minor, but the thirds and the sevenths vary in like manner. This fact, while it provides abundant scope for the exercise of originality on the part of the composer, will probably tend to restrict in some degree the use of these chords of the ninth: accordingly they are seldom employed otherwise than as "chords by suspension" (subsequently explained) one characteristic of which consists in the fact that they are *prepar.d.* As musical art progresses, however, this custom may alter; and already the major and minor forms of the tonic ninth are employed without preparation, as explained in Chap. X.

The Chord of the Eleventh.

297. The chord of the dominant eleventh is obtained by adding an eleventh (or compound fourth) to the chord of the dominant ninth, and omitting either the third or the fifth of the chord—most usually the former. Preparation is optional.

DOMINANT MAJOR ELEVENTH.



DOMINANT MINOR ELEVENTH.



298. This chord can be resolved upon the tonic triad, as in fig. 202, in which case the part which has the eleventh remains stationary, and the other parts move as stated in paragraph 283.

Fig. 202.



Fig. 203.

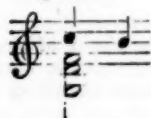


Fig. 204.



Fig. 205.



Or, the bass remaining stationary, the part which has the eleventh may either *descend* one degree, as in figs. 203 and 204, or *rise* one degree, as in fig. 205.

299. All the inversions except the first (that which has the third of the chord in the bass) are employed. As the root (or else the ninth) is usually omitted in the case of an inversion, as well as the third or other sound, combinations are obtained which are distinguishable from other chords only by the manner in which they are resolved: a similar condition of matters ensues through the fact that in four-part harmony, whether in the original chord or its inversions, the composer exercises his own taste as to which sound he will omit, and cuts down the chord to four or even to three sounds.

300. The third inversion (that which puts the seventh of the chord in the bass) is sometimes termed the *chord of the added sixth*.

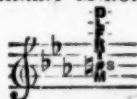
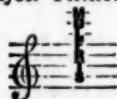
301. The general statements respecting the chord of the ninth apply to the chord of the eleventh also: therefore, borrowed dominant elevenths are employed as explained in paragraphs 294 and 295, and other chords of the eleventh as stated in paragraph 296.

The Chord of the Thirteenth.

302. The chord of the dominant thirteenth is formed by adding a thirteenth (or compound sixth) to the chord of the dominant eleventh.

DOMINANT MAJOR THIRTEENTH.

DOMINANT MINOR THIRTEENTH.



In these examples the ninth and the thirteenth are both major or both minor according as the key is major or minor: some authorities, however, recommend to employ the *minor* ninth with either form of the thirteenth.

303. Through the multiplicity of sounds which this chord comprises, much variety can be obtained simply by the manner of their retention or omission: probably every possible way of combining them has been, or may be, used, from a mere skeleton of three or four notes up to the complete form of the chord: the latter has actually been employed practically. As in similar cases previously alluded to, the chord is recognised by its resolution.

304. The thirteenth should not appear below the seventh of the chord.

305. Resolution is effected by the part which contains the thirteenth descending one degree, the bass and one or more of the other parts remaining stationary, as in figs. 206 and 207.

Fig. 206.



Fig. 207.

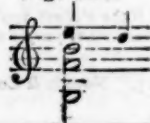
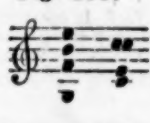


Fig. 208.



Fig. 209.



306. The manner of effecting the resolution often determines the question of the omission or retention of certain sounds of the chord.

307. Provided the thirteenth does not appear below the seventh, the inversions of the chord can be employed: the third inversion, which puts the seventh of the chord in the bass, cannot therefore be used.

308. The general statements respecting the chord of the ninth apply to the chord of the thirteenth also: therefore, borrowed dominant thirteenth chords are employed as explained in paragraphs 294 and 295, and other chords of the thirteenth as stated in paragraph 296.

309. From the statements in this chapter the following rule is to be drawn:—

Rule XI.—In resolving a discord, do not sound the resolving note along with the dissonance which it resolves,—

Except (1.) in a chord of the ninth, when the ninth is actually nine degrees distant from the root; (2.) in a full combination such as a chord of the thirteenth, which through the multiplicity of the parts, lessens the harshness of the dissonance.

310. HINTS TO THE STUDENT.

(a.) Much diversity of opinion obtains among theorists respecting many of the points treated in this Chapter. For example, the chord of the eleventh is often considered to be merely a chord of suspension—not a fundamental chord standing upon its own merits; the chord of the thirteenth, in like manner, is sometimes viewed as a combination of the dominant ninth with the dominant “four-six” chord; and the chords of the ninth, eleventh and thirteenth, together with some of their inversions, are frequently treated as arbitrary combinations, and have special names awarded to them accordingly. Further progress will doubtless throw further light upon these debateable points: meanwhile, we have endeavoured to provide as comprehensive, and at the same time as definite, a view as the (to some extent) tentative state of the subject permits. The following remarks of Dr. Stainer’s* are so much to the point that we cannot do better than quote them for the consideration of the student:—

“The art is perpetually striving to reach beyond the ‘conventional;’ and in consequence of this, new combinations, at first considered illegitimate, are being from time to time recognised. There are no fixed laws, and, consequently, no ‘license’ to break them.”

“Such discords only need preparation as are novelties to the hearers; and indeed, as a proof that the supposed necessity for the preparation of known discords has no foundation in fact, it need only be pointed out that musicians now listen to the sudden percussion of combinations of sounds which would have shocked their forefathers. It may also be reasonably expected that posterity will be habituated to chords which would now shock the ear of the most educated and liberal critic. Such considerations are far from useless; for by a careful analysis of the compositions of great masters, the student will readily discover in what direction he must look for new paths. A historical study of music will show him that only concords, or, rather, what were considered concords on supposed mathematical principles, were at first admitted into use. Next, though not without great opposition, and limited by severe legislation, that tonic and a few dominant discords were admitted under the name of suspensions; then, that the great masters, having exhausted these in passing under the contrapuntal yoke, sought for variety by the introduction of a larger number of dominant discords, treated at first with all the reverence due to the earlier discords, but afterwards, on account of their peculiar softness, used with less compunction. Nearer our own times he will trace the manner in which dominant discords completely usurped tonic; and, lastly, by a conscientious criticism of those writers whose works are characterised by vigour and freshness, he will mark how a yearning after new effects has led them once more to reinstate tonic discords into their proper place, though neglecting the prejudices which formerly hindered their free treatment. The young composer who can thus map out before him his predecessor’s material and how they used it, will be able to choose his own path. If he wishes to compose for the most, a slightly manipulated reproduction of that refined use of dominant discords which has enervated a large amount of musical literature will be his most profitable employment. But, if he compose for the love of art, he will, after a thorough acquaintance with the best works of great masters, commencing with the ageless giants, Palestrina, Bach, and Handel, and ending with Wagner, search carefully for the new path, and strive after progress.”

(b.) The student will have now discovered that the resolution of a chord determines its nativity: two combinations which are *absolutely* the same, may, through this cause, be referrible to different roots; and a combination which at one time we may view as a triad, or the inversion of a triad, we may at another consider to be a discord resolved as such.

(c.) In operating with these full-voiced discords, if the student applies the ear-test, and in so doing succeed in pleasing himself, it is probable that he will please other people also.

* “A Theory of Harmony.” Novello & Co.

Instruments and Instrumentation.—(Continued from Number 10.)



MODERN music admits of a great number of instruments of percussion. Among those which are sonorous, we observe the *triangle*, which takes its name from its shape, and consists of a steel rod, which is struck with a piece of iron. This little instrument, which originated in the East, produces a pretty good effect in certain pieces, when it is not too freely used. It unites well, in military music, with other sonorous instruments of percussion. The *crotales*, or little bells, and the *cymbal*, came also from the East, where the best are made. These instruments were formerly used only in military music; but Rossini and his imitators have transferred the use, or rather the abuse of them to the theatre, together with the most noisy of the instruments of percussion, the stunning *great drum*, the only place for which is at the head of a troop of soldiers, to mark the step.

Among the noisy instruments of percussion, the *timbals*, or kettle drums, are distinguished from the others by the power of varying their sounds, and of being tuned. The kettle-drum consist of two bowls of copper, the tops of which are covered with a skin which is stretched upon an iron rim, tightened by screws. Each drum gives a different sound, and these sounds are modified by tightening

or loosening the iron ring. The two drums are tuned commonly to the fifth or the fourth of one another; but there are some cases in which this order is inverted. Though the tone of the drum is not easily perceived, yet an attentive ear can discern it, when the instrument is well tuned.

Two other instruments of the same kind are used in military music; the one is the drum, properly so called, which is merely noisy, and serves to mark the rhythm of the step of soldiers; the other is a large drum, which has a longer body than the other, and gives a lower and softer sound. They are sometimes introduced into the common orchestras.

Among the *sonorous* instruments of percussion, which were in use in Egypt, Greece, and Rome, must be placed the *sistrum*, which consisted of an elliptical rim of brass, crossed by sonorous rods, which were made to sound by being struck with a little stick; the *cymbals*, formed of two sonorous plates, which were struck against each other; and the *crotales*, or little bells. Only one instrument of the *noisy* kind is to be remarked in the ancient paintings and bas-reliefs. This is the *tambour* with bells, which we call the *tambour de basque*, or tamborine. It was played upon, as at the present day, either by striking it with the hand, or by shaking it.

Preaching, Prayer and Praise.

PRAYER and praise are the two principal parts of divine worship; or, perhaps, more properly, the only exercises that *are* worship. Preaching is not worship. The preacher is not worshipping when he speaks, nor the hearers when they hear. More especially, "preaching the gospel," in the strict and proper acceptation of the phrase, is not worship; for this may be addressed, with perfect appropriateness, to an assembly of persons, not one of whom may be in a condition qualifying him to unite with the speaker in any Christian act at all. The "glad tidings" might be announced, and "God's method of salvation" explained, to a company of Jews, Mohometans, or Idolaters; and they might be consistently occupied in listening to the message; and yet none of them, as such, or previous to their "belief of the truth," could, with any propriety, join, or be requested to join, in the prayers and hymns expressive of the faith and feeling of the church. The same may be said, with some modification, but with perfect correctness as to *spirit* and *principle*, of any number of the immoral and godless among nominal Christians. Worship is an act, an utterance; it is

possible, therefore, only to the *living*,—or it is the outward manifestation of an inward life,—and is distinct, in its essence and nature, from the employment of the instrument which is used, by God's appointment, to enlighten the dark and quicken the dead.

The exposition of Scripture, the explanation and proof of biblical doctrine, the illustration of privilege and promise, the inculcation of duty, with everything else that can be done by a preacher to instruct and edify, comfort and warn, exhort and animate, a Christian congregation, may approach nearer to the nature of worship than what we have already described, and are always included in the meaning of the word, when we use it to express the whole of the exercises for which a church constantly assembles. Still, in the strictness of the speech, worship, properly so called, belongs exclusively to those services in which the assembly *unites*; which have a direct and immediate reference to God as the object; and which, as prayer or praise, are concerned with what he is, with the blessings he bestows, with their mode of bestowment, and with all the sentiments and affections of the inner life.

The three exercises thus referred to, may, without either impropriety or irreverence, be spoken of in the same manner in which the apostle speaks of the three great elements of the Christian life,—faith, hope, and love. "Now abideth preaching, prayer, and praise; but the greatest of these is praise." "*Faith* cometh by *hearing*." "Hearing" having produced its effect, "angels rejoice over the sinner that repents," and say to each other, with surprise and rapture, "Behold he *prays*;" but their rapture is not perfected till the prostrate and penitent man, rising from the dust and ceasing from tears, "lifts up his face to God," "rejoicing in *hope*," saying, in the exuberance of his bliss, and in the exultant language of grateful love, "He hath inclined his ear unto me, and heard my cry; he hath put a new song into my mouth, even *praise* unto my God. I will go into his tabernacle; I will worship at his footstool."

And this harmony with angelic natures, "in the house of the Lord" on earth,—this embodiment of holy love in the "service of song" there,—is but the prophetic anticipation of what is to come, and to continue for ever, in that world where love and praise will be alike eternal. "Love never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away." In consistency with this, preaching will be unnecessary, where all are saved and none ignorant,—"*Thy shall know even as they are known*." Prayer will be superseded, where nothing is left to bewail or fear, deprecate or hope,—"*There shall be no more curse*." Praise alone, of the services of the church, "never faileth," nothing can supersede it,—it cannot die.

Binn y.

MONTHLY NOTES.

THE National Eisteddfod of Wales, was held at Caernarvon on August 21st, 22nd, 23rd, and 24th. Prizes to the amount of eight hundred pounds, as well as a number of gold medals, were offered for competition. Dr. Macfarren was the appointed musical adjudicator, and the following artists assisted during the proceedings: Mmes. Patey and Edith Wynne; the Misses Mary Davies, Marian Williams, and Martha Harris; Sig. Foli, Eos Morlais, Mr. Sauvage, Mr. T. J. Hughes, Dr. Frost (the harpist), and Dr. Rogers (organist of Bangor Cathedral); the Bangor Choral Union gave a performance of the *Messiah*.

Professor Macfarren's cantata, *The Lady of the Lake*, a work which has long since been finished, but is yet unpublished, will be produced at the Glasgow Festival in November next. Among the principal vocalists engaged for the performance are Mme. Patey, Mr. Santley, and Mr. Lloyd. The libretto is an adaptation, by Mme. Natalia Macfarren, from Sir Walter Scott's well-known poem.

M. Gounod has been raised to the rank of Commander of the Legion of Honour.

A Paris paper contains an account of the career of the celebrated tenor, Tamberlick. According to this narrative, Tamberlick's real name is Thomas Berlic, the word "berlic," we are told, signifying in Roumanian dialect the ace of clubs. Thomas Berlic, then, was born in a little village of Roumania, in the environs of Botouchani. "Men of the Time" gives his birthplace as Rome, but this is, it is said,

incorrect. Tamberlick was, it is averred, the son of poor peasants, and in his childhood he entered into the service of a farmer, who made him a carter. One day he drove his cart into Botouchani, in the principal hotel of which town were installed the members of the Jassy Italian Opera Troupe. Thomas Berlic unharnessed his horses in the courtyard of the hotel, amusing himself while doing so by singing his national Roumanian airs in a loud tone of voice. The tenor of the troupe came along, and, struck by the beauty of the voice, stopped to listen. All at once Thomas Berlic launched forth a terrific "high chest C," and the Italian tenor very properly folded him in his arms. He called his comrades together. Thomas Berlic was made to sing, and then to drink, and the affair ended by an offer of £18 a month to the young peasant. Thomas Berlic, who only earned £6, two pairs of boots and a water-proof cloak a year, at once accepted the offer; he was sent to Italy, and made his fortune.

Dr. Hullah has been elected an honorary member of the Academy of St. Cecilia at Rome.

The Royal Academy of Music re-opens on the 17th of September for the Michaelmas term. The Serndale Bennett Scholarship examinations will be held on September 14th. To compete at such, candidates must pass a literary examination to be held on the day previous.

The death is announced of Mr. Townshend Smith, organist of Hereford Cathedral, and conductor of the Hereford musical festivals. The musical world has also lost Mrs. George March (Virginia Gabrie), the composer of

numerous popular songs: the much regretted death of this lady, on August 6th, was the result of a carriage accident which occurred on the preceding day.

The Emperor of Russia has conferred a patent of nobility upon Rubinstein.

The *Thâtre* is responsible for the following anecdote:—"In the third act of *La Reine de Chypre*, it will be remembered, there is an exquisite duet commencing, 'Triste, exilé, sur la terre étrangère.' While the piece was in rehearsal for its first production, Halevy insisted that this duet should be passed over, or at any rate sung in a very low key and without expression. 'For', said he, 'it comes to the ears of Mme. Stoltz, she will certainly not allow it to be sung.' Mme. Stoltz, in fact, had undertaken to play the Queen, and required the music of the other parts to be kept down to a somewhat low level. During the rehearsals of the third act, having nothing to do, she usually went to her dressing room. The final rehearsal came, and Halevy was all anxiety about the duet. Suddenly a happy thought occurred to him. 'How long does it take Mme. Stoltz to change for the fourth act?' he asked the *habilleuse*. 'Ten minutes, for a dozen large rubies have to be got through the button-holes of her corsage.' 'Only twelve rubies!' exclaimed Halevy, 'that is not half enough: send for twenty more.' Madame was not sorry to decorate herself to the extent suggested; the rehearsals of the third act were finished before her toilet had been completed, and the composer breathed freely. Great, no doubt, were the amazement and indignation of the cantatrice when she found that a *morceau* which she had never heard of was accepted on all sides as the most delicious thing in the opera."

The Civil Tribunal of the Seine has given judgment in the cross suit for a judicial separation between the Marquis de Caux and his wife, Madame Adelina Patti. Both of the parties were represented by their legal advisers, who read over the allegations on which the principals had grounded their respective demands. According to the wife the husband was not only hasty in temper, but violent; and indulged in fits of anger under the influence of a ridiculous jealousy, for which there was neither motive nor pretext. He took advantage of her gentle disposition to domineer over her and to leave her no freedom of action; he treated her, to use his own words, as a "gold mine;" he had no respect for her family, and when her father died, refused to allow her to wear mourning. When she approached him, he spoke to him in an amiable manner; he repented her, brutally declaring that she bored

him. He frequently insulted her, endeavouring to make her feel cruelly the difference in their social position, and said on several occasions, "Cursed be the day when I married a cabotine like you." He told her that he had picked her out of the mire, and that she owed her position to him. He never allowed her to enter a church. He cared only for her money, and when a large receipt was made, would say cynically, "There is another big sum in the bag." She had great difficulty in obtaining from him money for her household expenses and dress, and when she manifested a certain anxiety as to their position, would say, "Sing, and do not concern yourself about the rest." He then became jealous of different artists with whom she had to perform; accused her of having a paramour with whom she supped every night, and said that, if he did not hear the scandal, there would be an exchange of pistol-shots. One evening, on the 14th of February last, at St. Peterburgh, he so far lost control over himself as to attempt to slap her face, and as she raised her arm to ward off the blow, she received it on her shoulder; he then left her in tears, stamping his foot with rage, and pushing violently a domestic of the hotel, who stood in his way. On the side of the Marquis de Caux it was alleged that after a happy existence, due to the affection which he had devoted to his wife, an inexplicable change in her temper took place in 1876. The confidence and kindness she had until then displayed gave place to a marked coolness and an unaccountable irascibility, manifested by unmerited reproaches and a series of annoyances of all kinds, prompted by some secret design which soon became revealed to him. He increased his attentions and solicitude towards her, in the hope of bringing her back to him by tenderness and expostulations. By degrees, those little vexations assumed more gravity, and gave rise to scenes still more offensive. At last on the 14th of February, 1877, she quite threw off the mask, and, becoming evidently tired of not being able to force him to some act of violence which could further her prospects, imagined the scene at the Hotel Demouthe, in which she pretends to have been insulted and almost struck. From that moment he no longer had any doubt of the object she had in view: she wished to obtain her freedom. It was not his intention to prove to what a point she had transgressed, but he had a strong reason to complain of her attitude since the suit had been pending. The tribunal gave judgment to the effect that the demand of the wife was not in any way justified, and that she did not even offer to prove the charges made by her; also, that as her conduct had been of a nature to constitute a grave offence against

her husband, the court must pronounce the judicial separation applied for by him, and declared to be revoked all the matrimonial advantages which he had secured to her by their marriage contract, and condemned her to pay all the costs; in addition, sent the contending parties for the settlement of their money claims before M. Champetier de Ribes, notary at Paris, and ordered M. Levesque, judge, to present a report of such settlement.

A presentation of plate has just been made to Senor Manuel Garcia, the inventor of the laryngoscope. In the course of a speech he said—"The instrument which has caused this manifestation owes its existence to the difficulties which constantly beset me in my teaching. The idea of examining the interior of the larynx with a mirror during the act of singing had often presented itself to me, but was always rejected, as I believed it to be impracticable. It was not until September, 1854, that it occurred to me that the best way to resolve my doubts was to submit them to the test of experiment. I purchased a dentist's mirror, which, having heated it, I placed against the uvula; then, flashing upon it with a hand mirror a ray of light from the sun, I saw, to my intense delight, the larynx exposed. There my part ends. If the laryngoscope has become a useful instrument, it is all owing to the skill of the men into whose hands it has fallen. The approbation of my simple idea by so many leaders of the scientific world is to me an honour as unmerited as it is unexpected."

[The mode of using the Laryngoscope is thus described by Dr. Morell Mackenzie:—"When rays of light fall on a plane surface, the angle of reflection is equal to the angle of incidence. A small mirror is placed at the back of the throat, at such an inclination that luminous rays falling on it are projected into the cavity of the larynx; at the same time the image of the interior of the larynx (illuminated up by the luminous rays) is formed on the mirror, and seen by the observer. The mirror is held obliquely, so that it forms an angle of rather more than 45° with the horizon. The plane of the laryngeal aperture (bounded by the epiglottis, the aryepiglottidean folds, and the arytenoid cartilages) is also oblique, the epiglottis being higher than the apex of the arytenoid cartilages. * * * The patient should sit upright facing the observer, with his head inclined very slightly backwards. The observer's eyes should be about one foot distant from the patient's mouth; and a lamp burning with a strong clear light should be placed on a table at the side of the patient, the flame of the lamp being on a level with the patient's eyes. The observer now puts on the

reflector, fixed generally on the forehead, and tries to throw a disk of light on to the fauces so that the centre of the disk corresponds with the base of the uvula. He then passes the laryngeal mirror to the back of the throat, so that the posterior surface rests on the uvula, which should be pushed rather upwards and backwards towards the posterior nares. In this position the light is thrown from the mirror into the larynx, while the image of the larynx is observed on the mirror."]

CORRESPONDENCE.

SYLLABIC TUNES.

To the Editor of the "Quaver."

Sir,—I quite admire the cool way in which "Iambus" evades the real point at issue, and quietly shoves my arguments without even attempting to reply to them. In my former letter, I took occasion to state that syllabic tunes are "too plain and barn-like" to serve the whole purpose of popular psalmody, which ought to be varied and free to employ any form of melody suitable. Doubtless, this is a matter of taste; but I proceeded to point out what is not a question of taste, but what is fact, that the psalmody reformers, in their syllabic zeal, cut up certain popular tunes in order to make them syllabic, thus spoiling them. This point, which is the more important of the two, "Iambus" quietly passes by, and harries off to speak about plain song, accent, and other matters which have nothing whatever to do with the subject of my letter, no doubt hoping that in the cloud of dust thus raised the disagreeable question may be lost sight of. As he so quietly ignores my statement on the subject of tune-trimming, I shall do likewise on his plain song and accent, and pass on to notice a weak argument or two which he has advanced in favour of the syllabic tune.

"Iambus" commences by stating that he does not "wish to restrict our psalmody *wholly* to tunes of this class," and in making this statement he admits the force of my objection, for the syllabic theory is entirely framed on the supposition that none but syllabic tunes should be used. Having innocently admitted this much, he next proceeds to show why syllabic tunes are preferable, and his first reason is "because they can be performed decently and in order by untrained or only partially trained singers." What does "Iambus" mean? Does he intend to say that people who have no knowledge of music will, if you ask them, sing a syllabic tune which they have never heard or seen before? If so, this beats "singing at sight" out and out! Or does he mean that syllabic tunes are most easily learned by people who sing by ear? If so, I assert that they are *not*, in fact they are less easy because the style of their melody is less catching and not so easily remembered.

"Iambus's" second reason is like his first—syllabic tunes, I assert, are not one whit more easy of execution, and do not require a less degree of skill on the part of the singer than the others. Of course you can make any tune, whether syllabic or otherwise, difficult or even practically impossible by the way in which it is harmonized.

In conclusion, therefore, I beg leave to repeat "Iambus's" own words, but in a different sense, the music "must take the form which best serves the purpose, let the form viewed as a work of art be what it may." The Syllabic tune does not, I maintain, best serve as a vehicle for the proper rendering of the act of divine worship.

ALLEGRO.

COLVILLE AND BENTLEY'S GRADUATED COURSE

OF ELEMENTARY INSTRUCTION IN SINGING, ON THE LETTER-NOTE METHOD,

IN TWENTY-SIX LESSONS.

The Songs are harmonized for Two or Four Voices, *ad libitum*, adapting the work for either Singing Class or School Training.

This method, which is founded upon the Old English, or "Tonic" mode of solmisation, recognises the principle that there is, in music, really but one *Scale*, although it may be transposed into many *Keys*; consequently, that all keys are, or ought to be, alike easy to the singer. By appending to the notes the initials of the Sol-fa syllables, so corresponding to the key-tone, and gradually withdrawing the letters as the learner proceeds, it trains the eye as well as the ear, enabling the beginner to tell with certainty the "Tonality" or "Key Relationship" of every note, and overcoming the only objection urged against this mode of sol-fa-ing. Whilst, therefore, it affords the pupil all the assistance necessary, it retains the staff, utilizes the important pictorial representation of *pitch* which it presents, and accustoms the learner from the outset to the musical signs in common use.

Price, in limp cloth, gilt lettered, 1s. 6d. ; in neat wrapper, 1s.

The Songs and Exercises, published separately, under the title of "The Pupil's Handbook," in two parts, price 3d. each.

OPINIONS OF THE PRESS.

"Its merit consists in the remarkably clear and simple manner in which the instruction is conveyed, and in the vast amount of important musical knowledge which is condensed into one moderate-sized amplet."—*Evening Star*.

"The whole of the elementary instructions bear the impress of an intimate acquaintance, not only with the theory and practice of vocal music, but also with the best means of imparting instruction to the uninitiated, and every line of this part of the work is a step in advance."—*Weekly Review*.

"We do not know a better or cheaper preceptor."—*Witness*.

"One of those excellent and cheap Manuals, which all young students and some old ones might with advantage possess. . . . It would really not be easy to overrate the value of these very cheap and compendious courses of elementary instruction."—*Musical Standard*.

"A great deal of care is bestowed on a proper arrangement of the lessons."—*Edinburgh Courier*.

"Any advantage singers could gain from the sol-fa notation, they appear to possess in this book, with the additional assistance which the staff imports."—*Brighton Times*.

"We have very seldom indeed met with so good a Manual."—*Aberdeen Journal*.

"This work is carefully done, and contains a great deal of information on musical matters."—*Choir*.

"Retains the old notation in its entirety. . . . Contains more useful information on the subject than any similar work we have seen."—*Northern Warder*.

"Great pains have been taken in making this little work useful, as well for self-tuition as for the instruction of pupils in classes."—*Orchestra*.

"'Singing made easy' is, perhaps, the best account we can give of this work."—*Glasgow Courier*.

"Presenting greater facilities to the vocal student than any which has hitherto fallen under our notice."—*Brighton Examiner*.

"The instructions are clear and satisfactory, and are very methodically arranged."—*Northern Ensign*.

"Combining, as this system does, the advantages of the popular Tonic Sol-fa Method with the benefits of the ordinary notation, it has that to recommend it which neither of these possess alone. We look for its speedy popularity, and we specially hope that it may be early introduced into our church classes and schools."—*English Presbyterian Messenger*.

"A rich and economical fund of really good musical instruction."—*Yorkshire and Lincolnshire Advertiser*.

"It is cheap, simple, effective, and compendious."—*Peterhead Sentinel*.

"Unites all the advantages of the Sol-fa to the old method."—*Border Advertiser*.

"Admirably fitted to aid in teaching the young to sing."—*Montrose Standard*.

"We should recommend the Letter-note method, which by engraving the initials of the sol-fa syllables on the common notes virtually combines both notations."—*Good Words*.

London: F. PITMAN, 20, Paternoster Row. Edinburgh: JOHNSTONE, HUNTER, & CO.

Part 2.]

In two parts, price 3d. each.
The "Letter-note Singing Method," Cloth, 1s., 6d., Wrapper, 1s.

[Price 3d.

The Choral Guide,

Containing the Songs, Rounds, and Exercises in the
LETTER-NOTE SINGING METHOD.

BY

DAVID COLVILLE.

MODULATION TABLE.

Key	O ^b	G ^b	D ^b	A ^b	E ^b	B ^b	F.	C.	G.	D.	A.	E.	B.	F [#]	O [#]
D	F	T	M	L	R	S	D	F	T	M	L	R	S	D	F
T	M	L	R	S	D	F	T	M	L	R	S	D	F	T	M
L	R	S	D	F	T	M	L	R	S	D	F	T	M	L	R
S	D	F	T	M	L	R	S	D	F	T	M	L	R	S	D
F	T	M	L	R	S	D	F	T	M	L	R	S	D	F	T
M	L	R	S	D	F	T	M	L	R	S	D	F	T	M	L
R	S	D	F	T	M	L	R	S	D	F	T	M	L	R	S
D	F	T	M	L	R	S	D	F	T	M	L	R	S	D	F

LESSON XI.

Minim Rests.

No. 52. Round for three voices.

SHIELD.

Nor love thy life nor hate, Nor love thy life nor hate,
But what thou liv'st live well, But what thou liv'st live well,
How long or short per-mit, per-mit to heav'n.

No. 53. Singing. *Mod. 90 = J*

Swiss Melody.

1. Sweet 'tis to sing when hearts are glad, Song is the voice of glad-ness;
2. When-e'er we greet the morn-ing light, Wel-come is mu-sic's num-bers;

LONDON: F. PITMAN, 20, PATERNOSTER ROW. EDINBURGH: JOHNSTONE, HUNTER, & CO.

The Junior Course—In penny numbers of 8 pages.

No. 118.]

CHORAL HARMONY.

[One Penny.

The Junior Course, No. 4.

LESSON XV.

Thirds. Three-four Time.

No. 98. Evening.

Words by WHITTIER.

Me: 72. no 1

1 See, day-light is fad-ing o'er earth and o'er o - cean, The sun has gone
2 And oft as the tu-mult's of life's heav-ing bil-low Shall toss our frail

down on the far dis-tant sea, Oh, now in the hush of the
bark, driv-ing wild o'er night's deep, Let thy heal-ing wing be stretch'd

fit-ful com-mo-tion, We lift our tir'd spi-rits, blest Sa-viour to Thee.
o-ver our pil-low, And guard us from e-vil, though death watch our sleep.

No. 99. Round.

The pas-tures are clo-thed with flocks,
The val-lies are oo-ver'd with corn;
They shout a loud for joy.

In Preparation.

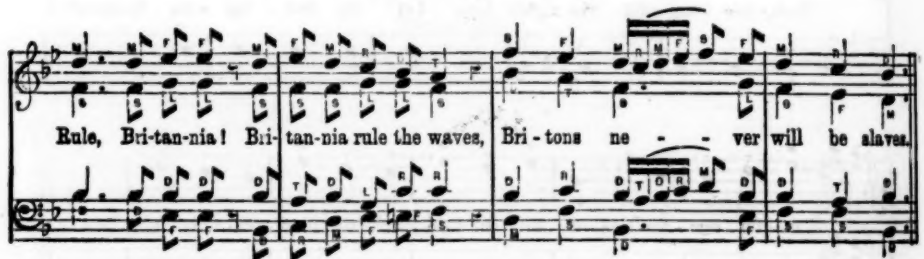
THE CHORAL PRIMER,

A NEW ELEMENTARY WORK,

ON THE

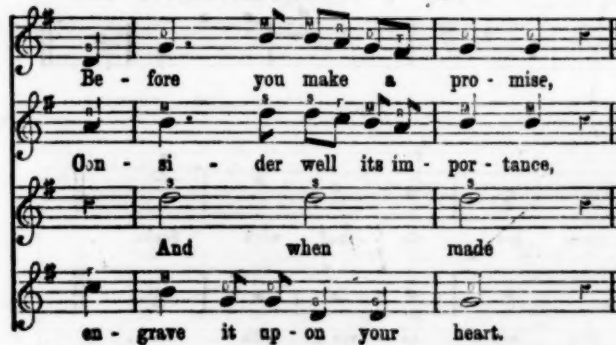
Letter-note Method.

SPECIMEN.



Rule, Bri-tan-nia! Bri-tan-nia rule the waves, Bri-tons ne-ver will be slaves.

Round for Four Voices.



Be-fore you make a pro-mise,
Con-si-der well its im-por-tance,
And when made
en-grave it up-on your heart.

The Quaver.

With which is published "Choral Harmony," a monthly musical Journal, price one penny. In addition to intelligence, educational matter, &c., each number contains from four to eight pages of part-music printed either in Letter-note or the ordinary notation.

London: F. PITMAN, 30, Paternoster Row. Edinburgh: JOHNSTONE, HUNTER, CO.
Printed at the "Quaver" Music Press, 47, Ismore Road, London.

